COMIX WORLD 136. December 15, 1979. ©Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Subs: $6 for 24, $10 for 48. Complete set of back issues (some xeroxes) for $25.00 pp. All mini-comix to date: $10.50 pp.* Logo by Brad Caslor.* Looks like the Post office held up my November mailing so if you don't get 134-5 by the end of January, just send me an SASE and I'll send you the copies you missed.* David Pulleyblank will send you a copy of his nice 4 pager, KUM AND GO KOMIX, for 50¢. Write him at Box 103, Denver, Iowa 50622. Yes, I do publish the names of anyone doing independent little comix. I like to get two copies in the mail for my records. If you're new and just getting into the game, collectors like to hear about you so please include some biographical information when you mail me a publication.* Krupp Comic Works will publish a new mag called GAY COMIX. Howard Cruse will edit the book and you can get the scoop sheet from him by writing 88-11 34th Av, Apt 5-D, Jackson Heights, N Y 11372. Howard says, "GAY COMIX is intended primarily as a forum for gay artists, and gay artists who submit quality material will have a preferred status. However, I'm not inclined to make an absolute ruling excluding a straight artist who may feel that he or she has a valid insight to communicate about gay issues." From Dan Taylor, you get his mini BOOK OF ART 2 for 25¢ and a 15¢ stamp. 1833 Guntle Road, New Lebanon, Ohio 45345. For a dollar, Dan'll hand color the cover for you.* If you're into THE PRISONER, you may want to doodle a picture for Davey Taeusch, P. O. Box 1327, Midland, MI 84640. A copy of his newsletter is a buck and he lists a McGoohan badge for 50¢.* THE PLAIN TRUTH (oct-Nov 1979) published a tribute to Basil Wolverton.* November issue of MOTHER JONES has a page by Spain (p. 41).* Zamora Gallery in San Francisco is showing the work of Pat Ryan, David Sheridan, Larry Noggle, & Mouse & Kelley. The Peanut Gallery has moved from San Rafael to Fairfax, California.*

What is an underground comic worth? Why isn't there an underground price guide comparable to the Overstreet? Are undergrounds still being published? Is THE SPIRIT underground just because the company that publishes it also publishes ugs? Why doesn't Richard Corben do any more work for the ugs? These are just a few of the questions that have come toCOMIX WORLD by mail in the past few months. I've heard several rumors about price guides in progress, but the closest thing so far is the extensive listing in THE AMERICAN COMIC BOOK COMPANY MASTER CATALOG for 1980. To me, the prices are absurdly inflated, particularly on books that are still widely available. I have always found a weird sense of values operative in collecting anyway and this catalog confirms it. A book should be valued for the artwork and imaginative and innovative writing it contains and this is pretty much the rule where ogs are concerned (Barks, Frazetta, Adams, Smith, et al), but some of the underground comix that are listed for $10-20 bucks are pure shit and the first to admit it would be the artists who did them for a lark and have gone on to better things. ACBC lists some fine books at incredible prices. DOUGLAS COMIX at $110! Ug collector Jay Kennedy advertised a mint copy for $40 in BUYER'S GUIDE 318 (12-13-79) which strikes me as more reasonable. The Douglas Catalog was a giveaway that contained some of the best panes of underground art by nearly all of the cartoonists around at the time and it's certainly a prize in any collection, but is it worth $110? Is the Plymell ZAP worth $300? Well, why not? In an open market, a book is worth whatever the buyer will pay. ACBC wants $70 for DIE GRETCHEN while Kennedy lists it for $20. New collectors are getting into the game all the time so the 80s ought to be interesting. Yes, ugs are still being published. The seventies were the period of ug development though the comix began in the sixties. There were fewer books out in '79, but they were on the whole fine work. Ugs still have not achieved that regularity which keeps the straight comics in business. No, I don't consider THE SPIRIT underground, but I collect it anyway. Richard Corben went over to Warren in the early seventies because he got paid better and he got regular work. The work has remained pretty much the same through the decade, but Corben's fans want that. When he first entered the ugs in SKULL and SLOW DEATH, his style was attacked by Bill Griffith in an article in the San Francisco PHOENIX. The entrenched ug artists rejected the entry of the fanzine artists (Corben, you recall, did his early work in his own fanzine, FANTAGOR, and in VOICE OF COMICDOM 16), but the publishers paid no attention. At that time, Corben had been working in animation in Kansas City. As he got attention via the Warrens, Marvel courted him, but he turned them down. No Marvel-style for him. Now, I have heard he has done an about face and will have work in the forthcoming EPIC, Marvel's imitation of HEAVY METAL. Several writers have asked me about the Newave or New Wave. The term was coined by Francoise Giraud in 1958 (nouvelle vague in french) to refer to young film makers like Francoise Truffault. I adopted it in 1972 in an article, THE NEW WAVE OF SEX AND VIOLENCE IN THE COMICS (ADAM Magazine). A couple of years ago I was accused of ripping off the term by a British writer named Andy Johnson because the term was being used in England to refer to the New rock music of bands like the Sex Pistols and The Clash. The new generation of American cartoonists decided to use the term in the late seventies and they are still doing so. New Wave or Newave comix are personal, privately printed, comix that run from eight to sixteen pages. I published about 25 of them during '78-'79 to showcase young artists and keep the new art in circulation. Cascade has published a number of them and the others have been produced by individual artists. Re interviews of the young artists; I encourage them to send me biographical information and I print what I get or as much of it as I have space for. Some artists do not want to say anything about themselves and I respect their right to privacy. It's COMIX WORLD policy not to run negative information about people. I'm not interested in printing comments artists make about one another. About the art, sure, but personal, no.

HAPPY HOLIDAYS!

If you're reading COMIX WORLD in a store where you found a sample copy, why not subscribe and support the work? COMIX WORLD provides inside information on the world of comics, listings of new books for collectors, assistance and exposure for new cartoonists. While you're wondering whether those other zines will ever publish again, you could be reading the news about the underground and the Newave in COMIX WORLD. Six years old this year. Advertise in CW if you want to reach the underground collectors because all of them are on my mailing list. Query for rates. I'll run your business card for $3.00.

-CLAY GEERDES
BOX 7081
BERKELEY, CA 94707

ANIMAL REVOLT 2 is the latest COMIX WORLD mini-comic. 50¢ and a stamp from Clay. Send a buck and get both issues. There are now 25 mini-comix and more coming. $10.50 gets you all of them to date. Want to contribute? Send me a query letter and sample of your art.

Music Leaves a Bad Taste
Kotka, Finland
Local authorities yesterday ordered a group of young musicians to stop practicing in a building next to a slaughter house because the packing company owners claim the music is making their meat taste bad.
The packers claim that the youngsters' music upsets the cows while they are waiting to die, and causes the release of an enzyme in their bodies that makes the meat taste foul.
United Press
DO IT, BESSIE! THE WORSE WE TASTE, THE LONGER WE'LL LIVE!
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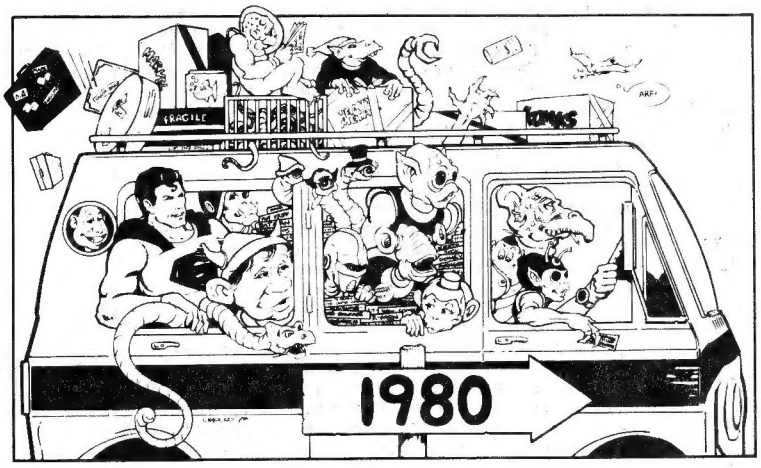
We're All Bozos On This Bus...



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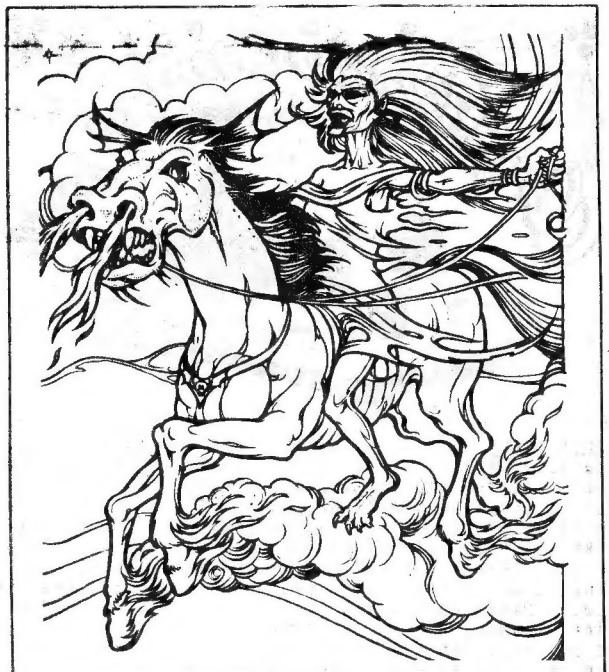

DUNGEONS and Dragons is the new soothsaying game sweeping witches and warlocks throughout America, in which several players (under the guidance of a Dungeon Master) can establish their own identities and personalities to seek buried treasure. The game's creator, E. Gary Gygax, has given us a game board version in **"The Official Advanced Dungeons and Dragons Coloring Album"** (Troubador Press; $2.95).

"Ride the Wild Hag" (above) is part of this game, featuring a nocturnal ugly who preys on sleeping humans while riding a night mare. Bay Area underground artist Greg Irons has contributed 16 black-and-white renderings, with figures patterned after the pot-metal figurines that can be purchased in stores. Rules are provided so that anyone can play this simplified version of what can be a very complex game, depending on the needs of the players. — **John Stanley**

ON SELF-PUBLISHING

I was asked to repeat some of the information on self-publication, so I'll review some of the main points for you newcomers. If you live in a town where instant printing is available, best thing is to drop in and talk to one of the press people there, get a price list, and find out the possible formats. I prefer using a single 8 1/2 x 11 sheet folded in fours to make a small 8 pager, but others who have done their own books have used the same sized sheet folded in half to make a four-pager. Tom Hosier even did another fold to make a tiny 16 pager of MODERN CORRESPONDANCE 5. Talk to a printer and he will teach you a lot. There are books in the library on paste-up and lay-out. If you're serious, get one and read it.

What size do I make my artwork? No specific size. Draw to a scale that is comfortable to you. John Richardson has done a nice text, THE COMPLETE BOOK OF CARTOONING (N. Y., Prentice-Hall, 1977), and you might read chapter 4. On my mini-comix, I use 5x7" panels. Four of them are pasted up on a sheet of lay-out paper so that it will reduce to 8 1/2 x 11 when reduced. In cartooning, nearly all art is drawn larger than it is printed. The artwork is reduced when it is photographed by a line camera. If you've never seen this type of copy camera, ask your printer and he will let you look at it.

What kind of paper should I use? A hard drawing paper. Bristol is best. It takes india ink well, where softer papers tend to bleed. Use black india, Higgins or Pelikan. The pen point is up to you and depends upon what kind of line you want. Most artists use a combination of pen and brush for inking. You have to decide upon the kind of look you want your artwork to have.

If you are working with other artists, be prepared for some frustration. Everyone has his own priorities and doing a panel or page for you may be low on the list. Be ready to fill out a comic with your own work when someone doesn't come through.

Criticism. Remember that there are many different tastes in this world and yours is only one of them. Looking through most publications, you will see that a certain style dominates. Why? Because the editor and art director want that style (Marvel, Heavy Metal, Disney, New York Magazine, ad infinitum) and they reject anything that doesn't have the look they want. Small publishers are no different. If they want a style based on anatomy and perspective (muscles and spacecraft), that's what you have to do to work with them. In a mag like Heavy Metal, styles may vary but there is a close adherence to theme (kinky subliminal sex and second hand Weird Science space tales, give or take an oddball tale here and there). Just because you are working in a style that doesn't look like any of the others does not mean they are good and you are bad. The artist who is doing something new never gets published right away. Mags want what they already have, imitations of themselves. Crumb, for example, had to publish ZAP himself because no one else would.

When you publish your own, you take all the responsibility. You show your work, get it around, let other people like yourself know that you're not just sitting back and moping over your rejection slips; you're putting your artwork and your ideas on the line and letting that artwork have its say.

Can I afford to publish my own? If you're content to start with a small zine, why not? A hundred copies will cost less than $10 in most cities. If you're ambitious and want to do a full sized comic book, 32 pages and a four color cover, then you're into some big bucks, but it's still possible. Most of the underground companies will distribute a book that is already printed, but none of them are accepting books by unknowns these days and even their anthology titles are filled mostly by known artists. Distribution also depends upon the salability of the book. If it has no sex or violence or heavy political emphasis, no established and known hook, then you've got troubles. You may have one of the most unique books going, but you still won't find a distributor. Why? Because the guys who distribute can't force the stores to carry something they don't think will sell. And believe me, there is a lot of competition for that little bit of shelf space these days. Books that don't move are very quickly replaced by those that do.

One word of advice I would give newcomers. Test your work on strangers, not friends. Your friends like you and they are going to praise whatever you do. That isn't going to help you in the long run, however good it makes you feel at the time. You need someone who will tell you what looks shitty as well as what looks great. If you're thin-skinned and avoid harsh criticism, you may wind up with a lot of books on your hands. Before you publish something, do alot of thinking and planning. Don't hurry into print before you're ready. If you print your apprentice work, you may be ashamed of it later. Take your time. Good luck. -Clay Geerdes